# MAKE-UP

JOHN F. BAIRD

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## *A MANUAL for the use of ACTORS, AMATEUR and PROFESSIONAL*

BY

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Illustrated by Lee Mitchell

*REVISED EDITION*

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TO

E. S. B. *and* M. B. B.

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# PREFACE

It is with the realization that a profound change has occurred in our theater that this little book has been prepared. Theatrical production is becoming more and more the affair of non-professionals, particularly in schools, colleges and little theaters. The great majority of theaters in which non-professionals work are relatively small, and the conditions of production radically different from those in the professional houses. It is with this in mind that the art and craft of make-up is here outlined.

Since the trend of our drama appears to be drifting away from the chronicles of "men like gods" and adopting as its field the commoner affairs of men and women of the day, it is clear that the art of make-up should be better adapted than it has been in the past to the actual requirements of human beings, more or less as they appear to us in life.

At the same time our whole system of lighting

stages has become much more delicate and subtle. It is no longer necessary for an actor to make up his face under a thick mask of grease in order to combat the glare of a hundred crude footlights. The art of make-up is today largely the application of a few deft touches which will enable an actor to play at any point on a well-lighted stage without thinking of the effects his face is making on the audience.

Specifically, this book bases its claim to existence on the fact that every step described has been conscientiously taken by the author in connection with his teaching work, which includes of course the production of a wide variety of plays.

During the past few years new inventions and ideas have almost revolutionized the art and craft of make-up. The present volume contains the result of the author's observations and experiments and is offered to the Little Theatres and educational institutions of this country in the belief that a simple and straightforward guide-book will prove of interest and value.

J. F. B.

# MAKE-UP

## *Chapter I*

## HISTORY AND PURPOSE

THREE thousand five hundred years ago when an Egyptian dignitary stepped forth in ceremonial robes, he wore an elaborate, ventilated wig and a false beard. His desire for cleanliness made him shave his head and face, but his desire to be manly and impressive led him to counterfeit the latter adornment. His lady watched proudly, and in order that she too might be noticed she wore a larger pomaded wig, rouged her cheeks, touched her heels, toes, and the soles of her feet with henna and made up her eyes with stibium or kohl.

In making up her eyes—the most intricate part of her make-up—she took a slender, spoon-shaped stick and dipped it first in sweet oil and then in the powdered kohl. With this mixture she first stained her eyebrows, then shadowed her upper eyelids slightly, and lastly she drew fine lines around the

eyes close to the upper and lower lashes and carried the two lines outward for a distance of half an inch. Properly perfumed, she was then ready for any duty, social or domestic.

From articles discovered in the tombs, we know that the make-up of that time was rather complete. In a queen's tomb, recently opened in the Valley of Ur, was found a beautifully decorated make-up box of silver, filled with what would be a fairly complete assortment of implements for the average actress of today.

A slight jump of a thousand years brings us down to the sixth century B. C. and introduces us to Thespis and his roving chorus. A short time after the organization of his company, Thespis decided that staining the faces of the chorus with wine lees would not only help to draw attention, but would lend vividness of a Bacchic nature to the band. This make-up was later used by bands of satyr players as they walked the streets and made fun of the prominent citizens.

As soon as the amphitheatre became common, masks were used as make-up. Aside from the fact

that aids to the voice could be concealed therein, these masks filled three of the purposes of present day make-up. They projected the features, provided the actor with a new face that would fit the part, and most important of all, portrayed the dominating aspect of the "character's" character. For instance: Ægisthus, Clytemnestra's lover and accomplice in the murder of Agamemnon, would wear a mask portraying a sharp crafty face, black hair and beard, and a high *onkos,* or forehead structure. This, you see, is nearly the description of the melodrama villain of a few years ago. These masks at first were probably coloured with attempts at realism, but as New Comedy came in the colouring sometimes was used for comic effect.

In the second century B. C. when Rome began to indulge in the drama, the religious aspect peculiar to the Greek drama was dropped and with it the stateliness of the masks and costumes. The masks lost their high foreheads and became more realistic. Wigs were worn with these masks.

With the fall of the Roman Empire the theatre passed into the hands of strolling players who made

no attempt at using make-up. Not until the performance of the miracle and mystery plays did make-up of a sort creep back into the theatre. This make-up consisted of wigs and beards with some colouring used on the faces of such characters as the devils.

During Shakespeare's time no essentially theatrical make-up was used, partly because of lack of knowledge of the art and partly because no attempt was made at characterization through facial change. However, wigs were probably used because Shakespeare mentions them in "A Midsummer Night's Dream."

During the time of Sheridan there was no especial theatrical make-up used other than the powders, beauty patches, and extravagant wigs, which were used in the ordinary toilette of the day.

This brings us to the beginning of the nineteenth century at which time the actor's make-up box consisted of white chalk, carmine, burnt cork, a little burnt paper, charred matches for lining, and wool and fish lime for the making of beards.

The next step is grease-paint. This was invented

about 1860. Stories differ as to the originator. Probably, grease-paint is of German origin, although an English actor claims to have invented it by mixing colours with the blending paste for wigs in use at the time. At any rate the first paints were rather crude, with lard or tallow as a base, and carmine, chalk, Bolus Armenia, or burnt cork used for colouring.

Today we have excellent paints and accessories manufactured by Factor, Miner, Stein and others. It is with these that we shall be chiefly concerned.

### PURPOSE

The question now arises, "Why use make-up?" The main purposes of make-up are six in number, namely, to combat lights, to stimulate projection, to obtain change, to simulate character, to intensify the dominating characteristics, and to promote a psychological effect.

First, lights of the stage may keep an actor from stumbling over the furniture, but they turn enemy as soon as they touch his face. A make-up that is "very pretty" in the dressing room, will be of no use

whatever under the lights. Under amber lights the rouge will fade out, blue becomes grey, and the general complexion turns a pasty yellow. In blue light the red looks almost black, and the general complexion becomes flat and wan, or dully purple according to the amount of red in the original colouring. Under green, violet, white, or red light we have still different effects.

Second, not only do the colours in the lights play havoc with the make-up, but the placement of the various lighting equipment takes its toll. Light from above, aside from casting generally unpleasant shadows, throws the cheek bones, the forehead, nose, and chin into exaggerated relief. The eyes sink into black holes, a hollow appears under the lower lip, the cheeks sink and a general depression sets in. Light from below throws shadows and highlights so unnaturally as to make a person subjected to them become almost ludicrous. The jaw protrudes, the eyes become flat and expressionless, the nose tilts, and a most unnatural effect is obtained. Lights from the sides, if properly equalized, are fairly kind to the make-up, but

light coming from directly in front and from a forty-five degree angle is the best.

Third, necessary changes in the face are achieved with make-up. Even with the type system of casting, no person so exactly fits a part but that a feature or two must be made over. The nose may need to be a bit larger or smaller, the cheeks a little more sunken, the mouth a trifle fuller, etc. Make-up will correct it.

Fourth, since type casting cannot always be done, it is often necessary to make a young man old, an old man young, or a beautiful woman an ugly hag. All these assumptions of character and many more are within the powers of make-up.

Fifth, the dominating characteristics are shown in the make-up. If a character is motivated entirely by greed this can be kept continually in the mind of the audience, whether the character is smiling or executing some action utterly foreign to his nature, by proper suggestion in the painted face that he wears. Harking back, you see, to the Greek mask.

Sixth, a psychological effect is gained through a carefully studied make-up. Upon a character's en-

trance the audience immediately should react in some way toward him. The people out front may like him immensely, may laugh at him, be afraid of him, pity him. They must gain some impression of that character. A make-up, in itself, can give the full impression. At least it should help it along.

## *Chapter II*

## APPLICATION AND REMOVAL

In this chapter no attempt is made to dictate the contents of a make-up kit. That will be suggested elsewhere. Our task here is to understand what the various materials are for, how to apply them, and how to remove them.

### COLD CREAM

Let us first consider the necessity called *Theatrical Cold Cream*. This is a fine textured cold cream unlike those used for the ordinary toilette. It is put up in screw-top tins or in tubes. Assuming the face to be clean, this is the first application to be made. Cold cream should always be used because it is the only protection afforded the face against possible impurities in the grease-paint; chapping due to rubbing; and more or less permanent adhesion of the colours.

Spread a small quantity over the face, neck, and ears and any other parts to be made up, being certain that no part is left uncovered. Massage this briskly into the skin so that its purpose of filling the pores may be accomplished. Then with a towel, a piece of cheesecloth, or better still, with some tissue such as Kleenex, remove the surplus cold cream until the face presents a greaseless surface to the touch. This step is important, for if too much is left on, the entire make-up will not only present a shiny appearance but the colours will have a tendency to run or rub off. This is particularly true if the actor wearing the make-up perspires through exertion or nervousness.

Just as cold cream is the first ingredient in a make-up, so it is the last. Make-up is removed by massaging it two or three times with cold cream, which is wiped off the face after each application. Be very careful that the eyes are not rubbed too vigorously or they will smart for a few minutes after the make-up has been removed.

Max Factor makes a liquid remover that is very effective for his line of grease-paints. This is used with a small sponge or a soft cloth.

### GREASE-PAINT

After the face has been properly prepared with cold cream the *Grease-paint* is applied. This paint is usually manufactured in baton or stick forms. The softer varieties are put up in collapsible tubes. These are the "ground-tone" or "foundation" colours—the colours that are used to give the general complexion. The colours represented in these paints run from flat white through the flesh colours to black. Manufacturers do not agree as to the colours for different skins. What may be "Sallow Old Age" in one line of paints is "Chinese" in another. The choice is left to the individual.

The stick variety of paint is applied by marking on the face; two strokes across the forehead, two down each cheek, one across the upper lip, one across the chin, two under the chin, and one on either side of the neck. With the tubed grease-paint a small quantity is placed on the palm of one hand and the marks made with a finger of the other which has been dipped in the paint. Next spread the paint until it presents an *absolutely smooth* appearance. This is of

the greatest importance because a splotchy or poorly blended foundation will ruin any make-up, and the only way to correct it is to remove the grease-paint and start all over again. Be sure that the paint blends into the hair line without leaving either a ridge of surplus paint or a white line of uncovered flesh. Poorly blended grease-paint gives unexpected highlights and shadows that ruin the appearance of the make-up on the stage. The thin, tubed grease-paints should be spread by dipping the fingers in cold water before blending. The water "sets" the make-up.

Remember that a little grease-paint goes a long way. Do not put on too much or the face will look and feel like a mask. The resultant stiffness makes the actor conscious of too much make-up and may ruin his performance.

### ROUGE

*Rouge,* next to be considered, is of two kinds; dry and moist. The moist type is preferable for two reasons. It is transparent and therefore more natural, because it resembles the effect caused by the blood in the face. Dry rouge is opaque and sometimes re-

sembles a red plaster stuck on the face. Dry rouge, which is put on with a small puff or a hare's foot, should be used for retouching only, but if the moist rouge is properly applied at the first such repairs should be unnecessary. The moist rouge must be blended on with great care. At no place should a line of demarcation between the rouge and the foundation be apparent. Furthermore, beware of too light colours in rouge because they give a flashy, doll-like appearance. The safest thing to use is a dark rouge and, since it is transparent, use more of it or less according to the darkness or lightness of the foundation. To apply the rouge pat the finger lightly on the surface of the rouge and then pat two or three spots together on the face allowing absolutely no blotches to remain, and blend out around the edges until the rouge fades imperceptibly into the foundation.

### LINERS

*Liners* contain the colours not found in grease-paints, such as red, blue, yellow, grey and others. Liners are the same consistency as grease-paint and are put up in small sticks and tins. They are used

for making wrinkles and hollows; for outlining and shadowing the eyes; and for certain highlights. When a lining colour is used to make a line, the paint should be put on the face with a toothpick or a stump. A stump is a small pointed implement made of rolled paper or leather. It makes such a coarse, uneven line that a toothpick is preferable. Use the flat kind, and after putting a small amount of lining colour on the outer edge of the palm of the hand, draw the toothpick through it until the paint is evenly distributed. Then, holding the toothpick flat against the face, draw the line. The danger in taking the paint directly from the lining stick or tin is that small grains of paint adhere to the toothpick and eventually cause a serrated line. After the line has been put on, draw the finger along it to blend it. Paint is put on the eyebrows and lashes with a toothpick by stroking it parallel with the direction of the hair growth.

In making shadows the liner is applied with the finger as in the case of the moist rouge. Those with some experience or dexterity will find that lining colours are best applied with a No. 3 Chinese camel's-

hair brush. The stick liners need a little cold cream mixed with them to make them applicable with a brush.

### POWDER

*Powder* is the ingredient that brings nearly all make-up back to naturalness. Its colours usually follow the same range as grease-paint. Powder is put up in screw-top cans. These should always be kept tightly closed when not in use. One tin of powder scattered over a dressing room or the contents of a trunk will be sufficient argument in favor of tightly closing all powder boxes. Powder is usually the last thing to be put on the face, and consequently it should be applied well. Press the powder-puff into the powder, then fold the powdered surface in and knead the puff between the bands. This keeps all the powder from leaving the puff at the first pat.

Next, flatten the puff and beat the powder into the paint on the face. This demonstrates a point worth remembering; namely, that powder, applied to the paint, makes the paint practically indelible. That is, it will not smear or come off until the whole make-up

is removed with cold cream. After the powder has been beaten on, go over the face with a soft blending or baby brush, or remove the excess powder with the puff. The latter is advisable, because the brush takes the powder off, while the puff works it in. At any rate be certain that there are no detectable circles or blotches on the face. This is your last chance to secure a smooth make-up, so take care that it is done well.

Cold cream, grease-paint, rouge, liners, and powder are enough to accomplish any ordinary make-up but there are many other accessories to be found in the well stocked kit.

### GREASELESS MAKE-UP

Various firms manufacture what is called *Greaseless* make-up. Some comes in cake form and is applied with a moistened sponge. Miner's *Thesp* is put up in paste form in tubes and is put on with moistened palms. Cold cream is not necessary, although preferred by some, and no powder is used. This make-up goes on quickly and may be had in all foundation colours. If the cold cream base has not been used, this make-up is removed with soap and warm water.

Otherwise, remove it with cold cream in the usual way.

### LIQUID MAKE-UP

*Liquid Make-up* is powder in a liquid base. It is largely used for body make-up by dancers and those wearing scant costumes. It is used also as a whitener for throat and arms. It should be stroked evenly on the skin with a small sponge, a cloth, or the palm of the hand, and washed off with soap and water. Lately it is being used in place of grease-paint in facial make-up and is producing satisfactory results. Since its application is very speedy, it is recommended for use on large singing choruses and "mobs."

Perhaps the quickest way to make up a large number of people is to place four chairs side by side and delegate a person of considerable make-up experience to preside over each chair. Before the person to be made up approaches the first chair he should apply the cold cream and then remove it as directed. The person in charge of the first chair then applies the foundation. The actor then moves to the second chair where the person in charge puts the rouge on his

cheeks, lips, and frontal bone. He moves next to the third chair where his eyes are lined and shadowed. Finally he goes to the fourth chair where he receives any retouching or blending that is necessary and the powder which completes his make-up.

### CRÊPE HAIR

*Crêpe hair* is used in making beards, moustaches, and eyebrows. It comes braided on twine and must be combed out for ordinary use. If long straight pieces are desired, moisten the hair with water and suspend it with a small weight attached to the lower end. Wait until it is dry before relieving the tension. By that time all the kinks will have disappeared. Crêpe hair can be had in all shades from white to black.

### SPIRIT GUM

Crêpe hair is put on with *Spirit Gum,* which adheres better to a greaseless surface, so see that all paint is removed before the hair is applied. Press the hair on with a cloth for a few seconds, trim with scissors or shape with slightly creamed fingers. The

hair is pulled off and the spirit gum is removed with rubbing alcohol. "Velvet" tobacco put on with spirit gum makes an excellent "stubble" or tramp beard.

### NOSE PUTTY

*Nose Putty* is used to build out the nose. Its application to other parts of the face is likely to end disastrously. If the skin beneath it moves too much the putty may wrinkle, blister, or even peel off. Nose putty, like spirit gum, will not hold where there is grease on the skin. To prepare it for use, break off a piece and knead between cold creamed fingers until it is soft and pliable. Dipping it in warm water or holding it over a hot light will also soften it. It is first moulded on, and the edges blended into the skin. Then it is painted with the grease-paint until it matches the rest of the foundation. Remove most of the putty with the fingers and knead the rest of it off with cold cream.

### TOOTH ENAMEL

If a tooth is discoloured or gold, *White Tooth Enamel* is applied after the tooth has been dried. It

is removed by scraping with a cloth or the finger nail. Black enamel and black tooth wax, used to suggest missing teeth, are applied and removed in the same way.

### HAIR COLOUR

*Hair colouring,* or *Mascara,* can be obtained in cakes of white, brown, or black, and is applied with a wet brush. It is used to darken or lighten the lashes, hair, and eyebrows. Be careful when using it, because some of it contains a soap base that will make the eyes sting. It is removed with soap and water.

### COSMETIC

*Cosmetic* comes in tubes and is used to lay the hair and primarily to colour the lashes. Melt a little of it in a cosmetic pan (Stein manufactures a small stove which is excellent for this) and apply it to the lashes with a toothpick or a metal hairpin, on the lower side of the upper lash and vice versa.

### MAKE-UP PENCILS

*Make-up Pencils* resemble the ordinary kind ex-

cept that they contain a solid grease-paint instead of lead. The colours are Yellow, Red, Blue, Dark Brown, and Black. They are used for lining and are particularly useful in making up the eyes.

### CLOWN WHITE

*Clown White* is a thick grease-paint which is rather opaque. It is used to give the flat white effect for clown foundation and to whiten the eyebrows.

### BURNT CORK

*Burnt Cork* is used *only* in minstrel work. It is a black powder cake that must be moistened with water and rubbed on with the hands. Use no cold cream with burnt cork and remove it with soap and *cold* water. Warm water or cold cream makes it collect in the pores and leaves a grey tinge on the face.

### VASELINE

*Vaseline* is used for dressing the hair, for removing the powder from the eyebrows and lashes, and for adding brilliance to the eye-shadows. It should

not be used instead of cold cream as a make-up remover, because it promotes the growth of hair.

### COURT PLASTER

*Court Plaster* is used to cover skin abrasions so that the foundation colour may be smoothly blended. If it is merely a question of protection, court plaster need not be used, because the grease-paint is not at all harmful and in some cases it is beneficial. Plastic surgeons use the paint almost immediately after an operation to cover the incision while healing to make it less noticeable. *Liquid court plaster* may be placed on the skin to draw it into a scar-like surface which properly coloured may represent anything from a fresh wound to an old scar.

### ADHESIVE TAPE

*Adhesive Tape* may be used to draw up the outer corner of the eye for Chinese or Japanese make-up, or it may hold a deep crease in the flesh for making deep scars. Pinch the skin so that a deep wrinkle occurs. Apply the tape across the centre of the crease to hold the skin in place and colour the tape with

foundation except over the scar where it should be red. The tape must be applied before any grease is put on the face.

### COMBS

A fine comb is used for ordinary hairdressing, and a coarse one is used when there is mascaro in the hair. The coarse comb dislodges less of the hair colouring and, in leaving lines as it does, it gives character to the head. Hairpins are used in holding and dressing wigs, and in applying cosmetics.

### MIRRORS

The mirror before which the make-up is put on should contain no imperfections, because a slight difference in the glass may cause one side of the face to be made up incorrectly while the other side may be perfect. A magnifying mirror is excellent for use while applying delicate make-up such as that around the eyes. A hand mirror is used to reflect the back of the head and the sides of the face. It is best to study these two angles, because no good actor presents a front view to his audience at all times.

## *Chapter III*

## SHAPING AND RESHAPING THE FACE

By gently prodding the face with the fingers it is found that the bone structure under the flesh is made up of unexpected bumps and hollows. The skull is the deciding factor in the appearance of the face in old age. (Fig. 1.) Also it determines the placing of the highlights and shadows. At times it puts a hollow where a smooth plumpness is wanted or a bump where an appearance of sunkenness is desired. It is with the encouragement or the remedying of these features that we are now concerned.

The bone that forms the forehead is called the frontal bone. The lower edge of this is the upper part of the eye sockets. Below this and running from the bridge of the nose to the ears on either side are the cheek bones. Immediately below these is the upper jaw and under this, the lower jaw forms the chin and the lower part of the cheek. The part of the

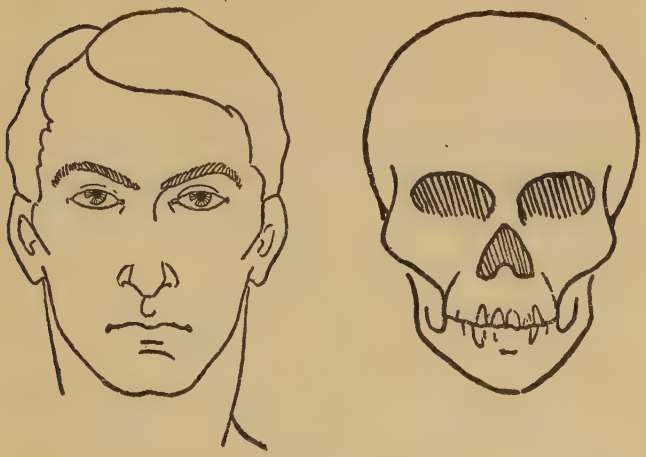

Figure 1

throat in which we are interested is composed of various tendons together with the bony prominence known, in a man's throat, as the "Adam's apple."

### HIGHLIGHTS AND SHADOWS

Highlights and shadows are used in exaggerating or erasing these protrusions and hollows. A highlight is made by applying on the part to be emphasized a colour of grease-paint lighter than the foundation and blending it. The lighter colours, other than white, of any grease-paint are the better shades for

this. Do not use white or yellow unless the auditorium is very large. Shadowing or shading is done by blending a brown or grey into the space to be indented. Shadows should be heavier or darker at the top where they usually meet the highlight. As much care should be taken in blending highlights and shadows as in blending rouge.

### THE FOREHEAD AND TEMPLES

If a forehead should be high and prominent, highlight it by blending up from the centre and ending just before the hair line is reached.

The space between the eyebrows can be highlighted to effect a classic brow, or brown liner may be worked in to give a low criminal brow.

Hollows can be sunk in the temples just above the outer corner of the eye with shadow, or if there is a hollow there and it is not wanted, a little highlight blended in will take it out.

### THE NOSE

If the nose is to be made slender a thin highlight

line running from the upper end directly down the centre and slightly under the lower tip should be applied. A little grey shading on the sides will intensify this effect.

To make the nose appear flattened, make the highlight a broad instead of a slender line.

To make a tip-tilted nose, highlight the under side and the lower tip and blend in a quarter-inch shadow running across the nose midway between the bridge and the tip.

To straighten a crooked nose run a highlight diagonally down the nose in opposition to its natural direction. That is, if the nose slants from upper left to lower right, draw the highlight from upper right to lower left. And by the same process a straight nose can be made crooked.

The nose can be built to any desired size or shape with nose putty.

The nostrils can be distended by the use of small glass tubes. Cotton stuffed into the nostrils and coloured red is sometimes used, but this makes breathing difficult.

### THE EYES

The eyes are the chief factors in expression, and care should be taken to see that they are properly made up.

The eye can be enlarged by use of brown or dark blue, seldom black, liner. (Fig. 2.) With a toothpick

Figure 2

draw a line on the upper lid right next to the lash, starting an eighth of an inch from the inner corner of the eye. Half way between the centre and the outer corner of the lash the liner starts to leave the lash so that as it passes the outer corner it is an eighth of an inch above.

The line under the lower lash never touches that lash, but starts a sixteenth of an inch down from a point midway between the centre and the inner

corner and runs parallel to the lash until it meets the upper line about an eighth of an inch out from the outer corner of the eye. Be certain that the line extending out from the outer corner goes straight out. If it runs down, the eye will droop and look sad, and if it runs up, it gives the eye an Oriental slant.

The next step in enlarging the eye is to shadow the upper lid. Various lists and charts have been prepared to show what shadow colour to use with each combination of eye, hair, and skin colours. The awkward part about these lists is that they never agree, so the only rule to follow, aside from personal preference, is the one requiring the shadow colour to be as close to the colour of the eye as possible. After an appropriately coloured liner has been chosen take some on the fingertip and apply it to the upper lid. Then blend it in so that it is darkest or heaviest next to the lash, and so that it fades until it becomes imperceptible at the place where the lid folds in over the eyeball. Be careful that no shadow gets on the side of the nose over the inner corner of the eye, because such a shadow ages the face materially. Furthermore, see that the shadow does not continue too far

out at the outer corner of the eye, because this tends to give a heavy lidded effect.

A slight tinge of rouge blended in immediately under the eyebrow and on the lower edge of the frontal bone gives life and vividness to the face and is indispensable to a juvenile make-up. The effect of a small dot of rouge at the inner corner for the same purpose is questionable. Too large a dot makes the person using it look crosseyed.

Use no shadows on the under lid unless a sunken effect is desired. In sinking the eye, dark brown is blended in around the eye from the lower edge of the frontal bone to the upper edge of the cheek bone, and from the side of the nose to a point a quarter of an inch out from the outer corner of the eye. To intensify this effect highlight the edges of the bones that form the eye socket.

To make a pouch under the eye, shade the lower lid with dark grey or brown and run a line of dark brown around the lower edge of this shadow. Just above the dark brown line blend in a narrow band of highlight. (Fig. 3.)

To make the upper lid look puffy, blend in a narrow highlight along the lower edge.

A highlight blended in on the lid in place of the shadow on the upper lid will cause the eyes to protrude.

A line three eighths of an inch long placed vertically

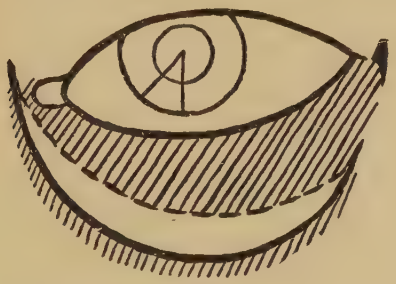

Figure 3

at the outer corner will make the eye look short and give it a stupid expression.

The eye may be made to appear smaller by closely following the lashes clear around with a heavy, dark brown line. Leave no gap in the line and make no extension at the outer corner. This encloses the eye and gives it a piggish look.

If there is dark or discoloured skin under the eye it can be eradicated by blending in enough highlight to make it match the rest of the foundation.

### THE EYEBROWS

The eyebrows may have their shape transformed by blocking out the unwanted parts with foundation colour. Apply the colour and follow it with powder to make the paint stick, then put on more of the same grease-paint.

Eyebrows can be blocked out completely by covering them with moist soap and allowing it to dry. Then paint over them with the foundation.

The eyebrows may be made shaggy by applying white or dark brown liner rather heavily and rubbing them the wrong way while doing so.

In painting on the eyebrows it is well to remember that high arched ones give a haughty expression; eyebrows that are straight and slightly down at the nose make the wearer look villainish; eyebrows placed low and fairly straight cause a vulgar appearance; eyebrows starting to slant upward at the outside and angling sharply down at the inner end give

a worried expression; an exaggerated arch placed high up on the forehead creates the effect of open-eyed gullibility.

In most juvenile make-ups, an extension of the eyebrow curving down for half an inch at the outer end should be lightly painted on with the same colour used in the rest of the eyebrow. Of course, the eyebrows may be made to meet by painting on the connecting bit over the nose.

### THE CHEEKS

The whole face can be made broader or thinner by appropriate making up of the cheeks. If the rouge is placed far out and back on the cheeks it has a broadening effect, while if it is placed close to the nose the face becomes slender. Highlights placed in the same way give the same effect.

The cheek bones may be brought into prominence by highlighting them, and the cheek below this may be hollowed by shading in grey or brown. If this part is already hollow and fullness is desired, blend in a little highlight.

The cheek can be made swollen or "mumpy" by

inserting wads of cotton into the mouth next to the cheek.

### THE MOUTH

The mouth can be reshaped at will by painting out the natural lines with the foundation and put-

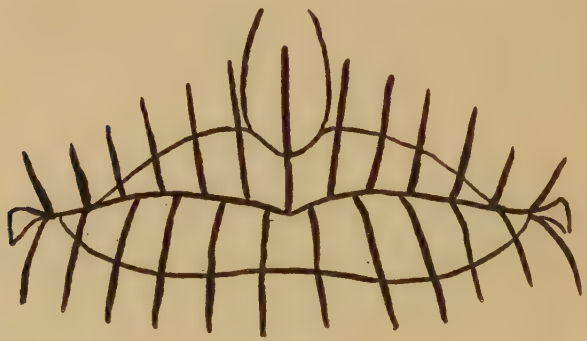

Figure 4

ting on the desired shape with rouge or whatever colour is used.

A red line drawn straight out at the side will increase the size.

A small line about half an inch long started at the corner and drawn down and away from the mouth will cause the corners to droop.

A slight crescent of brown drawn so that the centre touches and the ends go away from the mouth will make the mouth shorter, and a touch of highlight within the crescent adds those little lumps that denote firmness.

The lips are made to look shriveled by drawing

Figure 5

fine brown lines that start inside the mouth and continue vertically until they reach a point an eighth of an inch outside the boundary line of the lip. (Fig. 4.)

The lower lip will droop if a shadow is worked in directly under it. (Fig. 5.)

The hollow directly over the centre of the upper lip may be deepened with shadowing.

### THE TEETH

Teeth may be blocked out or made to appear missing by covering them with black tooth wax or enamel.

If the character with the missing teeth is only on for a short scene, black liner can be used.

Gold or discoloured teeth can be corrected with white tooth enamel or, for a short scene, white greasepaint.

If the teeth are to protrude, or be extremely crooked, a false set to slip over the real teeth can be made for the part by any dentist.

### THE CHIN

Highlighting the chin will bring it forward, and shading it at the bottom will make it recede.

The face may be lengthened by working in a highlight under the chin and blending it up over the lower edge.

A double chin is secured by drawing a grey or brown line from a point half an inch up on the cheek, down under the chin and back up to a similar point on the other cheek. This line should be heaviest in the centre under the chin where it should be an eighth

Figure 6

of an inch wide. Then blend a slight shadow of a moist rouge on either side of this line. Next, highlight the space between the tip of the chin and the line, so that the effect of a roll of flesh is produced. Repeat this operation until the necessary number of chins is achieved. (Fig. 6.)

### THE JAWS

The lower jaw is brought into prominence by highlighting around the lower edge.

Figure 7

If the jaw is to be obliterated, move the highlight up and substitute a shadow at the bottom.

If the jaw is to give the serrated appearance that results from the skin sagging, work in two or three

triangular shadows. The apex of each triangle should be a point three-quarters of an inch up on the cheek. The base should blend out under the jaw. (Fig. 7.)

### THE THROAT

The throat will look aged or emaciated if shading is worked into all the hollows, and highlights are

Figure 8

painted on the tendons. (Fig. 8.) If the opposite effect is desired, place highlights in the hollows.

The Adam's apple will stand out if the top is highlighted and the under side shaded with grey.

To make the throat fat and puffy, run dark grey lines about three quarters of an inch apart across the

Figure 9

front and up slightly toward the ears at the sides. Shade a little moist rouge in and highlight below each line. (Fig. 9.)

### THE EARS

An ear liberally painted with highlight will assume the proportions of a wing, while a large ear with a very little rouge blended into it will appear to be smaller.

### WRINKLES

And now about wrinkles: Remember this, that make-up wrinkles look like lines of paint to the first three rows, like wrinkles to the next three, and like nothing at all to the rest of the audience. Shadows and highlights are much better, because they are just as effective whether viewed from the first row or from the gallery.

Wrinkles are merely fine blended lines of brown or grey. For projection in large auditoriums they are highlighted along the bottom and shaded along the top with dark red.

## FORMULAE [1]

### Highlights

| | Factor | Stein | Miner |
|---|---|---|---|
| Foundation | 1 | 1 | 2 |
| Liner (Yellow) | 11 | 16 | 14 |
| Liner (White) | 12 | 15 | 1 |

### Shadows

| | Factor | Stein | Miner |
|---|---|---|---|
| Brown (Liner) | 2 | 7 | 8 |
| Grey (Liner) | 6 | 4 | 6 |

### Eye Lining

| | Factor | Stein | Miner |
|---|---|---|---|
| Dk. Blue (Liner) | 5 | 9 | 3 |
| Black (Liner) | 1 | 17 | 13 |
| Brown (Liner) | 2 | 7 | 8 |

[1] These formulae and those that appear at the ends of subsequent chapters are prepared as indications of the specific materials to be used in the make-ups named. Under Stein, it will be noted that there are two columns of reference figures. The first column refers to Grease-paint of the stick type, and the second column refers to "Soft Paint," which is the thin tube type. Each firm listed manufactures a greaseless foundation. Miner's greaseless make-up is put up in tubes. Refer to the

Grease-Paint numbers for the various shades. The trade name of this product is "Thesp." Factor's greaseless foundation is called "Theatrical Liquid Make-up." Refer to their Grease-paint numbers for Liquid Make-up shades. Factor also manufactures a greaseless make-up called "Pan Cake," but this, so far, is only made in the Panchromatic range of colours. Stein's greaseless foundation is called "Liquid Make-up." Refer to the "Soft Paint" numbers for the colour range.

Each of the above firms has placed on the market a "Student Make-up Kit." These kits contain a variety of the standard foundation colours, liners, and powders, and are excellently planned for the student or for the beginner in the theatre.

## *Chapter IV*

## MAKE-UP OTHER THAN FACIAL

THE fact that the face is not the only thing that should receive proper make-up attention is amply proved by nearly any opera chorus. In Donizetti's "Lucia di Lammermoor" for instance, the kilted chorus always enters with an expanse of pinkish white tights showing at the knees, and with brick red as the predominating hand colour. Of course it's funny.

### THE ARMS AND HANDS

In a straight make-up the arms and the backs of the hands should be made up, preferably with liquid make-up, a shade lighter than the colour used on the face. However, the hands do not always match the face so closely. For instance, a charwoman might be deathly pale from the strain of overwork, but her hands would be red and swollen and her arms would be discoloured and chapped from contact with strong soap and water.

Be sure that the palms of the hands and the nails are clean.

White grease-paint may be used under the nails instead of nail white.

A little moist rouge may be blended on the nail and slightly up over the cuticle. This enhances the beauty of the hand.

To make the hands emaciated, run a quarter of an inch highlight line the length of each finger and tendon. Shade the sides of the fingers, except the outsides of the little finger and thumb, and shade between the tendons with dark grey or a mixture of grey and brown.

Apply highlights to the knuckles to make them swollen.

Shading lightly between the bones in the arms helps to create an effect of emaciation.

Unless the foundation colour is very light no attempt should be made to emphasize the veins. However, if the veins are to be made up they should be traced with a medium blue with a fine highlight line down the centre.

The fingers can be made longer by carrying a

highlight line the length of the finger and over the nail and fingertip.

Long finger nails are made by cutting nails to the desired shape out of white celluloid, colouring them appropriately, and attaching to the fingertips with court plaster or adhesive tape over which the foundation colour is then blended.

Broken or discoloured nails are made by applying black liner to them.

A little crêpe hair stuck on the chest with spirit gum will counterfeit rough outdoorness.

If the collar-bone is too prominent apply a slight touch of dry rouge to the top.

Unwanted hollows at the base of the throat may be remedied by blending highlight into them. Conversely, if the bones are to stand out and the hollows become deeper, highlight the former and shade the latter.

If the part calls for bare legs, by no means try to fool the public with the use of tights. Tights always look like tights and nothing else. Make the legs up with liquid or greaseless make-up.

Since the bones and tendons are near the surface

around the ankle, excellent effects for starvedness or generally run down condition can be obtained by a judicious use of highlights and shadows. Follow the same directions as for making up the hands and arms.

Some dancers lightly rouge the toes, the soles, and the heels of the feet.

Make-up can be used on the costume as a last resort. Aside from colouring small parts which must never touch anything lest the paint come off, liners can be smudged about to produce a soiled effect.

Light grease-paint and powder used on the shoes will make them look muddy or dusty. Powder is used for dust on a costume.

## *Chapter V*

## HAIR, WIGS, AND BEARDS

NEVER wear a wig if it is at all possible to adapt the natural hair to the part. The hair can be transformed in many ways. It can be parted, or fluffed, with no other aid than a comb.

To paste the hair flat to the head, use cosmetic, cold cream, vaseline, or olive oil.

To give it lustre, use brilliantine.

To render it dull and lifeless, dust on a little dark powder.

To make swirls or flat curls, fill the part to be shaped with vaseline and mould to suit.

The colour of the hair can be changed with mascaro. If a man with blond hair wants to become dark haired with touches of grey, he should apply dark brown or black mascara with a moist brush, and after it is dry put on either white mascara or white powder.

If no mascara is to be had, two parts of white powder mixed with one part of water makes an excellent substitute. It is applied with a toothbrush and is given preference over other forms of hair colour by some people. This is one of the only places in make-up where white powder is used.

White powder should never be used on the face. It should only be used in greying the hair. Since the hair starts greying at the temples, start there and press the powder into the hair, being careful not to leave dark strips of unpowdered hair around the edges. Do not powder the hair equally all over, because this gives it an unreal look. Leave a few streaks of the natural hair showing through. Be sure that the costume is well protected and that nothing that matters is standing near, because the powder floats in the air and will settle upon anything with which it comes in contact.

As a last resort white grease-paint may be worked into the hair around the temples, but it is hard to remove.

Aluminum powder makes a beautiful grey head, but used too often it is likely to irritate the scalp. Ap-

ply by putting it in a salt shaker and sifting it on the hair. Remove the powder by brushing it out. Do not try to wash it out immediately after use, because the rubbing only makes it adhere to the scalp.

If a small bald spot is to be concealed and a toupee is not to be had, apply some hair colouring that matches the hair. When putting on the colour run the brush strokes the same direction as the hair is to be combed. Grease-paint will not work very well for this purpose, because it reflects the light while mascaro does not.

The whole figure, as well as the face, may be affected by the manner in which the hair is dressed. This is particularly true of women's hair. If it is piled high on the top of the head the result is to lend height to the figure and slenderness to the face. Built out at the sides and kept low on top, it has the opposite effect.

Radical coiffures are very seldom pleasing on the stage. They should only be used for eccentric or comedy parts.

Dress the hair so that it follows the head line and makes a soft and pleasing appearance. Hair-nets can

be worn since they are invisible to the audience.

Bobbed hair can, of course, be added to with "rats." Care must be taken to see that the rat closely matches the natural hair because the lights may bring out an awkward difference in colour.

Fluffed rolls of crêpe hair placed close to the head and with the natural hair carefully combed over them will help to counterfeit a long hair coiffure.

### WIGS

If wigs must be worn every measure should be taken to make them look natural. To put on a wig hold each of the two little tab corners in the back between the thumb and forefinger of each hand. Allow the wig to hang so that the net foundation is toward you. Now bow the head, and with the front of the wig touching the eyebrows start pulling the wig back over the head until it is in place. In other words, you do not put the wig on, you get into it. This is done because the wig is usually dressed before it is worn and this method of donning it reduces to a minimum the chances of disarranging it. Be sure that the wig covers as much of the wearer's hair as

possible. If parts of the hair are left uncovered, colour them with hair colouring the same shade as the wig.

To remove the wig, grasp the back tabs and lift it forward off the head. This action guards against stretching it in front where it must fit perfectly.

If the wig is a little too large take a small tuck in the back with a safety pin.

Edges that do not seem to stay close to the head can be pasted down with spirit gum.

The best way for women to fasten wigs is, of course, with hairpins. Women's hair should be dressed close to the head in whatever way will help the general contour of the wig. Generally, though, the hair should be placed close to the head at the sides before adjusting the wig.

A hair-net is useful in keeping the hair flat and in allowing no stray wisps to creep out at the edges of the wig. A woman's wig should be dressed after it is on the head. The coiffure of the wig should not be too fluffy or it will look large and awkward.

The bald part on that particular type of men's wigs is called a wig band or a blender. It is of pri-

mary importance that the edge of the band, where it starts on the forehead, should be invisible. Before the wig is put on, the bald part should be entirely covered with a blending of grease-paint. Starting at the front edge with the colour used on the face, it should be made gradually lighter toward the top. After this has been done apply spirit gum to the inside of the band where it will meet the forehead, and place the wig in position on the head. Press the gummed part down and then cover the bump where the band meets the forehead with a liberal application of grease-paint. Smooth this out so that there is no thick bulge of paint left, and powder. Do not powder the top of the bald space. If it is left shiny it is more natural.

Wigs are cleaned by dipping them in gasoline.

### MOUSTACHES

In making and applying moustaches and beards of crêpe hair, remember that the hair should never be gummed flat to the face, but should be secured only at the ends. One reason for this is that sticking the hair flat makes dark patches appear in it, and

another is that such an application gives an unnatural effect.

Crêpe hair to be used on the face should be lighter in colour than the hair on the head.

To make a small moustache, cut the crêpe hair into extremely fine bits and after applying the spirit

Figure 10

gum, put on tufts of this fine hair until the correct size is reached. Then trim with scissors.

Crêpe hair cut this way is used to fill out a natural moustache that must be enlarged.

A "toothbrush" or military moustache is applied in the same way, only the crêpe hair is first cut the actual length it is to be in the moustache. The ends are pressed into the spirit gum. Trimming completes it. (Fig. 10.)

From here on the application is the same no matter

Figure 11

how long the hair for the moustache may be. (Fig. 11.)

Leave a small triangle for open space on the lip between the two halves of the moustache. A mous-

tache that leaves no such space looks unnatural and hinders expression.

### BEARDS

A Van Dyke beard is fashioned by holding one end of a four-inch length of crêpe hair, and combing out the other end until a conical shape is achieved. Then, using the thumbs, press a hollow into the round end and fit this over the chin, running the lower hair about an inch and a half back under toward the neck. After the top has been fastened a half inch down from the edge of the lower lip, place a straight wisp half an inch wide a quarter of an inch down from the lip at the centre. This last piece should run to the lower tip of the Van Dyke. Trim with scissors, and it is done. (Fig. 12.)

For a full beard, first put on a Van Dyke long enough to reach to the bottom of the beard when finished. Then with long crêpe hair start covering the sides of the face inside the natural beard line. (Fig. 13.)

Remember to attach only the ends, and to work up from the chin.

Figure 12

Figure 13

The hair on the face grows down and the hair on the throat grows up, so place the crêpe hair accordingly.

Be sure that no line of flesh is left exposed between

the crêpe hair and the natural hair or the wig. After the crêpe hair is all in place trim it to suit the character.

A beard should be thin around the edges so that a "clubby" effect is avoided.

Short beards stick out below the chin in a line with the tip of the chin and the upper part of the ear.

Figure 14

(Fig. 14.) Long beards may hang nearly straight down.

Side whiskers are applied the same way that the upper part of a long beard is put on. Sideburns should

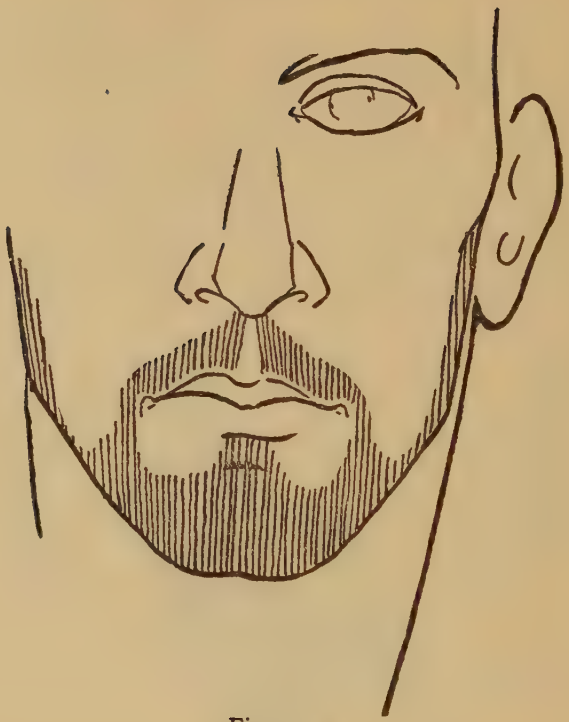

Figure 15

be lengthened with finely cut crêpe hair. Never with paint.

Eyebrows are added to or made shaggy by gumming just above and below them and affixing a wisp of crêpe hair over them.

Prepared beards and moustaches are put on gauze bases and may be obtained from any good wig-maker. They are simply stuck on with spirit gum. If a prepared beard is used the edges should be hidden with a little crêpe hair.

Stubble beards are made by covering the beard area with tobacco, burnt paper, or fine cut crêpe hair. (Fig. 15.)

Never attempt to substitute paint where crêpe hair should be used. Such painting when done, even by experts, is never successful. Paint presents a flat surface that has neither form nor naturalness.

For historical correctness in wigs and beards, it is best to consult some reliable costume plates.

## *Chapter VI*

## JUVENILE

ALL realistic make-up is divided into two parts. These are "straight," and "character." Straight is any make-up wherein no radical departure is made from the natural appearance of the person making up. That is, if an eighteen year old boy makes up to look eighteen years old he applies a straight make-up. Also if a man sixty-five years old makes up to look sixty-five his make-up is a straight make-up. However, if the eighteen year old boy makes up to look sixty-five and the sixty-five year old man makes up to look eighteen, "character" is the term applied to the make-up.

Juvenile, for men or women, is perhaps the most subtle and delicate type of make-up. One of the primary reasons for this statement is that most people applying juvenile make-up are of the age that they wish to represent, and since they are making no facial

change it is difficult to keep from appearing painty. Most amateur juveniles usually look as though they had patches of paint hung on their faces. Subtle? Hardly! The greatest care should be taken in applying a proper juvenile make-up.

A repetition of a previous plea would not be amiss; be sure that everything is well *blended*.

In the selection of a foundation colour no arbitrary rule can be set up. Women should beware of pinkish colours that are too light. A sickly complexion may be the result of the choice of too light a colour. Since the days of swooning heroines are gone, such a foundation is apt to appear rather ludicrous.

In the same vein, men should curb their desire for supposed virility and not choose a colour that is too red. Too many juveniles have been seen wearing a facial colouring that would make an Indian look pale by comparison. If the hair is parted allowing a thin line of nearly white skin to contrast with the foundation, the effect is particularly funny. From which we come to the conclusion that if a straight juvenile make-up is desired it is best to match the skin as nearly as possible with the grease-paint.

The rouge should not, except at the temple, appear outside of the rouge triangle. (Fig. 16.) This triangle is easily discovered if the face is contorted into an

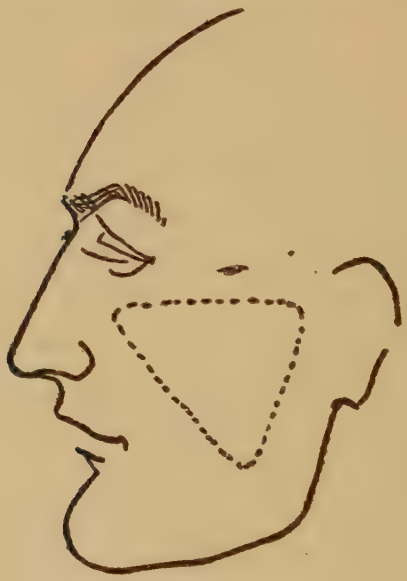

Figure 16

extreme smile. You will then notice that a fairly definite, nearly equilateral triangle appears, bounded on each cheek by the upper part of the cheek bone as the top line, a line straight down from the front part of

the hair forward of the ear, and a line that starts just over the nostril and extends diagonally down to meet the one from the ear. The rouge should be blended imperceptibly into the foundation by the time these lines are reached.

The point of greatest colour intensity should be the most prominent place on the cheek bone. This principle should not be heeded if an attempt is being made to make the face broader or narrower. Above the triangle the rouge should be blended very lightly up into the temples. Remember to tint the lower edge of the frontal bone with rouge.

The amount of rouge used should err, as should all make-up, on the side of scarcity rather than on that of plenty. Most men's make-ups are at fault in this matter. They appear with cheeks so rosy as to be almost feverish. Such make-ups convey the effect of a perpetual blush.

The colours of the rouge should not be too light or too brilliant. Women will do well to consider their costumes before choosing a rouge. For instance, a rouge with the slightest touch of blue in it will appear ghastly if worn with a brown or a tan gown. Further-

more, the moist rouge on the cheeks should be the same as that used on the lips. In making up the mouth be sure that the rouge is not carried clear into the corners. A mouth with rouged corners looks, on stage, at least an inch wider than it really is.

The eyes should be defined and enlarged with an appropriate lining colour, and a proper shadow blended on the upper lid.

The shade of the powder should approach, but be a little lighter than, the grease-paint of the foundation.

If the lashes have not had mascara or cosmetic used on them an application of vaseline will remove the powder and improve them. Cold cream may be used instead, but it is likely to make the eyes water.

The eyebrows should be coloured after the powder has been applied. Do not make the eyebrows too dark nor too thick, or a top-heavy look will result.

## FORMULAE

### Juvenile Female Blond Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 2 | 3 | 4 | 2 |
| Moist Rouge | 1 | 3 | 3 | Medium |

## JUVENILE

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Liner | 5 | 9 | 9 | 3 |
| Powder | 6 | 4 | 4 | 2 |

### Juvenile Female Brunette Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 4A | 4 | 4 | 3 |
| Moist Rouge | 2 | 4 | 4 | Dark |
| Liner | 7 | 7 | 7 | 8 |
| Powder | 7R | 6 | 6 | 3 |

### Juvenile Male Blond Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 6A | 4 | 6 | 4 |
| Moist Rouge | 3 | 4 | 4 | Dark |
| Liner | 3 | 7 | 7 | 8 |
| Powder | 7R | 8 | 8 | 4 |

### Juvenile Male Brunette Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 7 | 6 | 7 | 5 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 2 | 7 | 7 | 8 |
| Powder | 8 | 8 | 8 | 5 |

### Juvenile Female Pale Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 1 | 2 | 2 | 2 |
| Moist Rouge | 3 | 3 | 3 | Medium |
| Liner | 2 or 15 | 7 or 4 | 7 or 4 | 8 or 6 |
| Powder | 2 | 2 | 2 | 2 |

### Juvenile Male Pale Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 1½ | 3 | 4 | 3 |
| Moist Rouge | 4 | 3 | 3 | Medium |
| Liner | 3 | 6 | 6 | 7 |
| Powder | 2 | 2 | 3 | 3 |

### Juvenile Female Ruddy or Sunburnt Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 3A | 7 | 6 | 6 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 2, 16 | 7, 9 | 7, 9 | 8 |
| Powder | 9 | 10 | 10 | 6 |

## Juvenile Male Ruddy or Sunburnt Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 3A | 8 | 8 | 6 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 2, 16 | 7, 9 | 7, 9 | 8 |
| Powder | 16 | 10 | 10 | 6 |

## *Chapter VII*

## MIDDLE AGE

DURING middle age, unless the person is remarkably well preserved, the muscles in the face have a tendency to let go. The result is either a pudgy face or a very slender one. Both shapes may be achieved by the proper use of highlights and shadows. The skin becomes slightly darker and discolourations are apt to appear about the eyes.

At this age the character lines set in. These are lines that tell the story of the character's life up until the time when he is exhibited upon a stage.

If the character has led a jolly existence the corners of the mouth may turn up a bit, and the "crow's-feet," at the outer corner of the eye, will be placed so that a continual grinning expression occurs. While, if the life of a character has been sad, the eyebrows will be peaked near the inner end, the vertical lines between the eyebrows will form a perpetual frown, the crow's-

feet will be lower and the eyes will be dull. Make the expression that has probably been most often on the face of the character and emphasize the lines, hollows, highlights and shadows that appear.

The foundation colour again is subject to no set rules. The skin may be weatherbeaten, pale, ruddy, or sickly. The choice rests with the character to be portrayed.

Just here it might be well to tell where models for make-up are found. Never take them from the stage. Make-ups appearing thereon have already been theatricalized and your interpretation on top of that might lead to a most unreal conception. Take your models from life. Look about you in crowds at the theatre, at the opera, on the street, or in the subway. Surely you will find enough models from which to pick. A pad and pencil with which to sketch significant lines would be convenient. Perhaps a copy of a person you have known would fit the part.

Rouge, if any, is usually somewhat lower on the cheek, and there is less of it than in juvenile make-up. The lips may become thinner and droop at the corners.

The eyes and the immediate surroundings are the obvious indications of age. The eye-shadow as used by women must be duller and darker and it may spread toward the nose so that the hollow just below the eyebrow and on the side of the nose is well shaded.

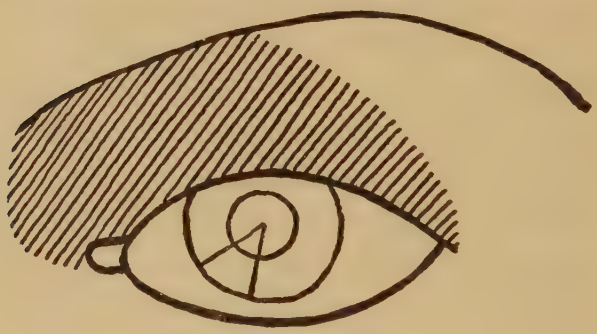

Figure 17

(Fig. 17.) This hollow is also used in masculine make-up.

The lines on the forehead may be intensified by wrinkling the forehead and then using brown liner where the lines appeared. These lines should be blended until they are mere shadows.

The eye need not be so well defined with lining on the lids.

A rouge line on the upper and lower lids next the lashes will give a tearful and sorrowful expression.

Figure 18

An eighth inch brown line drawn obliquely downward from the outer corner of the eye for about half an inch will make it look heavy and lifeless.

Crow's-feet are three or four lines of brown or dark

grey that radiate from the outer corners of the eyes. These are an inch long and should be well blended. (Fig. 18.)

A pouch under the eye adds to the general aging.

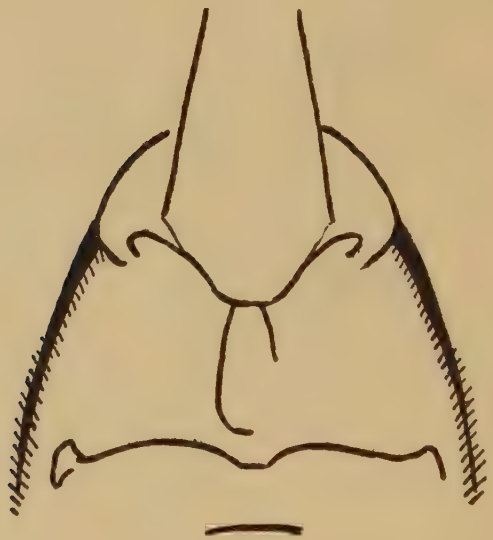

Figure 19

Two lines are particularly important in portraying middle age. These are the lines that run from the upper part of the nostrils in a downward curve until they disappear below and a little away from the mouth.

(Fig. 19.) A sneering expression will show you these lines. These nostril lines should be laid in with brown. They should be a quarter of an inch wide at the top and diminish to a fine line at the bottom. This line should be well blended. A slight highlight all along the outer edge will intensify it.

A small shadow placed vertically at each corner of the mouth will strengthen it.

A slight shadow under the lower lip will cause it to look lax and overhanging.

Rouge should be used very sparingly on the lips. For men it is better to use none at all.

A double chin helps to further the aging.

The neck and ears should be painted with the foundation colour.

## FORMULAE

### Female Middle Age

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 4½ | 6 | 6 | 4 |
| Moist Rouge | 3 | 4 | 4 | Dark |
| Liner | 6 | 7 | 7 | 8 |
| Powder | 7R | 6 | 6 | 4 |

**Male Middle Age**

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 5A | 10 | 5½ | 4 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 3 | 7 | 7 | 8 |
| Powder | 9 | 9 | 9 | 4 |

## *Chapter VIII*

## OLD AGE

Old age, as far as make-up is concerned, is merely an intensification of middle age with a few lines or hollows added. The skin becomes flabby and permits the outline of the skull to show more clearly. The eyes sink back into dark hollows, the nose becomes thin, the cheek bones protrude, the lips become thin and flat, the temples shrink, the cheeks become hollow, the ears turn pale, the eyes grow lustreless, the skin hangs in flaccid folds along the lower jaw, the throat becomes a thin mass of tendons, and the skin on the forehead becomes tight and parchment-like.

Again, no rule can be stated as to the foundation colour. It may be nearly a dead white on a bloodless face or it may approach a light purple on one who is subject to heart attacks. It may be a ruddy brownish colour on one who has led an out-of-door life, or it may be a grey that bespeaks a life spent in the close atmosphere of a factory.

Rouge should never be used unless it is blended with grey or medium blue.

The lips should be a thin reddish grey or grey line.

The mouth should be flattened.

The forehead should be highlighted and with few lines used. The object is to obtain a taut, drawn effect.

The temples should be shaded deeply with dark brown, or in the case of a very light foundation colour, dark grey.

The eyes should be sunk into their sockets by blending dark brown completely around them. Outline the brown around the bottom with a line of dark brown. Highlight the lower edge of the frontal bone.

The edges of the lids next the lashes may receive an eighth inch line of white. This deadens the eye and gives a puffed appearance to the lids.

Absolute blindness may be simulated with the use of adhesive tape. (Fig. 20.) Before applying paint around the eye cut a piece of tape one inch long and three eighths of an inch wide and attach the ends to the upper and lower lids so that the tape runs vertically across the eye without touching it. Then paint the lids and the ends of the tape leaving the centre of the

tape white. The tape hides the pupil and makes the eyeball appear completely white. The actor can see very well out around the edge of the tape.

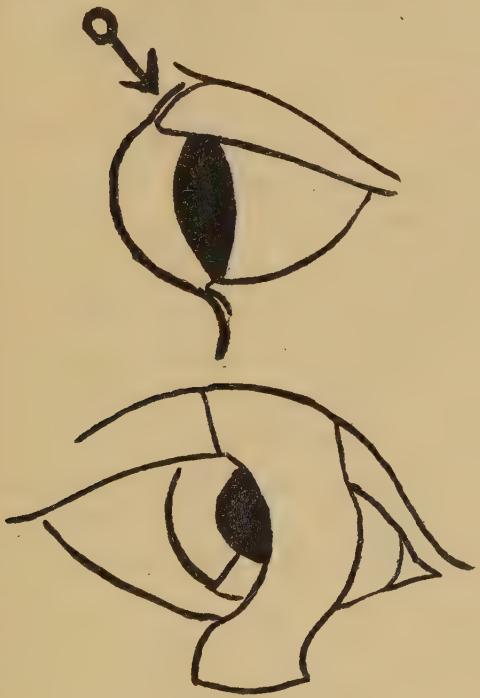

Figure 20

The nose is highlighted with a thin line that runs from the top, where deep brown lines three quarters

of an inch long are vertically placed, to just above the tip, which is touched with a little greyed red. The sides of the nose are shaded with brown or dark grey.

A little highlight may be put on the outer edge of the nostrils and their upper curves lined with brown or grey.

The cheek bones should be highlighted along their length and the cheeks hollowed with shadows. The cheek shadows should start nearly at the ear and run along between the upper and lower jaws where the loss of teeth has drawn the skin into the mouth.

The nostril lines are no longer lines, but hollows with highlights running down the outside.

The lower jaw should be highlighted starting at the ear and coming down and forward to the chin, which should be cleft in the centre with a brown line. The serrated effect can be carried out along the lower part of the jaw.

The throat should of course be made up appropriately, as should the hands and arms.

In applying the make-up remember this: if a dark powder is used the highlights should be strong enough so that the powder will not dim them, and if a light

powder is used the shadows should be dark enough so that the powder will not efface them.

The eyebrows should be blocked out at the outer ends and made heavy and bushy next to the nose with white grease-paint, cosmetic, or mascara. The lashes should be whitened in the same way.

If a beard or moustache is to be worn make it quite thin and unsubstantial looking in most cases. However, if strength of character is to be shown, a heavy beard will promote that effect.

A clever way to enhance an old age make-up is to apply the foundation heavily and after the make-up is complete press it all over with a small dry sponge. This causes it to look pockmarked. To keep from destroying the effect, no powder should be used. This is excellent for such characters as "Boul" in Austin Strong's "Seventh Heaven," "Timson" in Galsworthy's "The Pigeon," "Ficsur" in Molnar's "Liliom."

Since people of advanced age are not to be so frequently seen about, it is a good idea to consult pictures in galleries or books or magazines for models.

This brings us to the Composite Method of making

up. Take four or five pictures that just about satisfy the character to be portrayed and take the nose from one picture, the eyes from another, the mouth from another and so on until your make-up is complete. Very interesting results can be obtained in this manner.

## FORMULAE

### Old Age Sallow Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 5½ | 11 | 13 | 11 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 2, 15, 16 | 7, 4, 8 | 7, 4, 8 | 8, 6, 3 |
| Powder | 8 | 11 | 9 | 11 |

Mix a little blue with the rouge for the lower lip.

### Old Age Pale Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 4 | 27 | 5 | 9 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 3, 15 | 6, 4 | 6, 4 | 8, 6 |
| Powder | 11 | 4 | 4 | 9 |

Mix some grey with the rouge for the lower lip.

## *Chapter IX*

## FANTASTIC AND GROTESQUE

FANTASTIC make-up is used in fantasies or anything of an artificial nature. Grotesque make-up is used in travesties or burlesque, or wherever the original is imitated askew.

The chief point to remember about fantastic and grotesque make-ups is that not the slightest part of the individual's skin or natural hair is to show. The reason for this is that the main purpose of these two types of make-up is their portrayal of unreality. Therefore, if the slightest bit of reality obtrudes, the make-up is ruined, because its basic effect is destroyed.

### STYLIZED

Such make-ups are not always the result of the character of the play. The time element enters in. If several make-up changes must be made in the course of a performance, such as an intimate revue or entertainment, there is not enough time for complete realistic

treatment of each one. Therefore, a rather stylized make-up becomes necessary. A curved black line represents a moustache, an obvious dot of red on either cheek serves as rouge, the eyebrows become a dark line penciled anywhere over the eye, and foundation is always a little off colour. The whole process is simplified to the extreme, just as in a code the alphabet is reduced to dots and dashes. Such a make-up is slightly fantastic and a little grotesque.

### PIERROT

Perhaps the most popular rôle from the realm of fantasy is Pierrot. He is made up with a white foundation, grey eye-shadow, black liner for the eyes, bright red lips that are made petulant by drawing an exaggerated cupid's bow and letting none of the paint approach the corners of the mouth, and white powder. The natural eyebrows are blocked out and fine black arched ones are painted on above them. Another way to make up the same character is to use only black wherever colours are indicated above. A black skull-cap wig completes the make-up.

### DOLL

For a doll make-up a very light pink or a white grease-paint is used as a foundation. The light moist rouge is blended out over a large circular area on the cheeks. The centre of this circle should be on the most prominent part of the cheek bone where the colour should be darkened. The mouth should be made small with the same light rouge, and a white highlight line should run parallel to the boundary line of the upper lip. This gives the lip that upturned doll-like appearance. The lashes should be heavily painted with black mascara, cosmetic or liner. The natural eyebrows are blocked out and ones to match the wig should be placed over them in a decided arch so that a wide-eyed expression is achieved. These may be painted on or made of wisps of crêpe hair. A touch of pink on the chin adds to the make-up. The nose should have a broad white highlight line running from the bridge to within an eighth of an inch of the tip. A light shading of rouge under the tip will shorten the nose. This make-up must be put on very carefully because

no powder is used. This leaves the face shiny like the porcelain it is meant to represent.

### STATUESQUE

Another make-up that is slightly fantastic is the "statuesque." This type relies on the sculptural distribution of planes for its effect. It is supposed to produce a stately, god-like appearance. The foundation is the same as in a straight make-up, and the rest is simply a matter of highlights. A highlight with fairly well defined edges covers the front of the forehead. The space between the eyebrows receives another. One a quarter of an inch wide runs the length of the nose. The tops and outer edges of the nostrils are highlighted, and so is the front and lower edge of the chin.

The cheeks are given a faint highlight covering the "rouge triangle." The upper eyelids are shadowed with grey and the eyebrows are darkened only along the top. If powder is used it should be so light that the highlights are not destroyed.

### CLOWN

Of course, the most frequently used grotesque make-up is the clown. Since no two clown make-ups should be alike, there is no reason for giving one here. Just a cautionary word or two. Do not make the face up intricately. Let the design or designs used on the face be perfectly obvious at the first glance. Just because the liners contain a lot of bright colours is no reason for using them all. Use only two or three and pick those for their brilliance. Never choose a drab colour for the foundation. The design colours may be sad, but let the foundation belie them.

Puppets and marionettes are good models for grotesque make-up. In their colour and their madly formed features lies their chief charm. Generous portions of nose putty may be needed to copy them, but do not put too much in one place or it will fall off. Do not powder a puppet make-up. Such a make-up alone will not carry the illusion. The wearer must puppetize his movements.

### GROTESQUE

In using grotesque make-up for the purpose of burlesque or travesty, a caricaturist's point of view must be held. Just as the teeth, moustache, and glasses in a cartoon summed up and represented Theodore Roosevelt, so must an enlarged nose, an extremely arched eyebrow, or an elongated chin in make-up suggest the person travestied. In this type a feature or two should receive emphasis to the exclusion of all others. Or an expression peculiar to the person burlesqued may be painted on the face. Procure a picture of the person and keep watching it as the make-up grows. Presently, with a slight emphasis here and a diminution there, a caricature of the person will result.

### STENCILS

In putting on a grotesque make-up it is often necessary to duplicate figures or designs, such as hearts, circles, diamonds, etc., on the face. Cut the designs in a piece of paper and, holding the paper against the face, apply the paint through the stencil opening or openings.

## *Chapter X*

## EXPRESSIONISTIC AND IMPRESSIONISTIC

THE terms expressionistic and impressionistic, which have had a rather indistinct border between them in other fields, are clearly defined when applied to make-up. Expressionistic make-up is that type which uses abstract line and colour to project particular attributes. Impressionistic make-up is that type which intensifies concrete line and colour to suggest particular essential qualities. In other words, Expressionism actively projects while Impressionism passively reflects. For example, a capitalist in an expressionistic drama could be made-up expressionistically with silver grey as the foundation colour. Two slightly distorted dollar signs could appear in black on his forehead, a white oblong representing a banknote might be painted on each cheek, and across the chin wide blue lines would give the feeling of dignified solidity. One eyebrow in dark brown could be painted on so that it arched higher than the other and conveyed a sense of condescension.

Impressionistically, this same character might have a ruddy foundation colour. The eyebrows would be iron grey and very bushy, and placed close down on the edge of the frontal bone. The bridge of the nose would be broadly highlighted so that it looked square, heavy, and aggressive. The chin should be made, with highlights, to appear square and protruding to give it an overbearing look. The mouth might be brought down to a thin, very red line.

Expressionism shows slight regard for features and strives to gain effect by abstract representation, while impressionism gains its effect by emphasizing the features toward a representative whole.

### COLOUR

Although the judgment of the psychological effect of colours should be left largely to the individual there are certain qualities generally attributed to certain colours. The colours start at the red end of the spectrum as "warm" and become "cold" at the blue end. Red is a very warm colour that denotes fire and crime, and vigorous qualities such as rage, passion, guilt, etc. Orange is also a warm colour: festive, laughter, vital-

ity. Pure yellow is rather warm: joy, gaiety. Dingy yellow is disagreeably warm: fever, jealousy, sickness. Green is a cool colour: envy, thought, peace. Dingy green: starvation, low cunning. Blue is a cold colour: dignity, truth, melancholy. Blue-purple is a cold colour: tragedy, sadness, royalty. Red-purple is a warm colour: extreme suffering, sorrow. Grey is cool: sadness, solidity, quietude. White is cool: calm, innocence, purity. Black is neither warm nor cold: mystery, stealth, sordidness. Brown is warm: monotony, drabness, despair.

### LINE

Dark lines placed vertically on the face give a feeling of enclosure. Light coloured lines placed the same way denote aspiration. Dark lines across the face denote menace. Light ones denote strength. Zigzag lines denote frenzy. Light broken lines denote inability or futility. Lines curving in on the face denote cheerfulness. Lines curving out denote depression. Lines converging toward the centre of the face denote intensity. Incomplete geometric figures such as angels and arcs denote activity.

Another example to show how these ingredients are put together. Suppose you have seen a maniac and your impression was that he was all eyes. Very well, block out or minimize the features with grey and point up the eyes by making large black shadows around them so that they contrast with and stand out from the rest of the face as two gleaming mad eyes. There, you see, is the impressionistic make-up. But suppose, on the other hand, that you want to express the chaos of the man's mind. Make every feature on the face appear to be out of line. Paint with brilliant crimson against a dark green foundation, the mouth crooked and to one side. Run a slanting yellow highlight line down the nose to make it appear crooked. Paint a black shadow around one eye and a dark blue one of unequal size around the other. Using dark purple in place of rouge paint one cheek high and the other low. One jagged eyebrow may be painted in brown and the other left off altogether. Across the forehead might run two zigzag lines of dingy yellow and red-purple. Ruffle the hair, and you have an expressionistic make-up.

## *Chapter XI*

## CONCERT AND READINGS

MAKE-UP for concerts or readings need not be so complete as the usual straight make-up. This is because no attempt is made at assumption of character and the face needs make-up only in order to combat lights or to project the features slightly.

On these occasions a grease-paint or greaseless make-up is seldom used and its place is taken by what is called "Dry Make-up."

In putting on a dry make-up the face is first cold creamed as for a grease-paint one. Dry rouge is next applied to the cheeks, and a slight application is made to the lower edge of the frontal bone. Grey, blue, or brown eye-shadow is blended lightly on the upper lid. The lips are painted, but not to the corners, with moist rouge. Then the powder is applied. Do not use powder that is too light since it takes the place of the foundation colour. Colour the eyebrows lightly with

brown and put mascara or cosmetic on the lashes, being certain that whichever is used goes all the way to the roots of the lashes.

It is not wise to use this dry make-up in place of grease-paint for the stage, because it needs constant retouching if subjected to the rigours of an evening of acting. Dry make-up may be used if the part to be played is very small. Men are particularly warned not to use this type of make-up.

## *Chapter XII*

## PHOTOGRAPHIC

With the advent of talking pictures, several years ago, a radical change was made in the make-up employed by motion picture actors and actresses. Since open arc lights could no longer be used in the studios, because of the noise they made, incandescent lamps were introduced. This led to a slight diminution of the amount of light, which necessitated the development of a more sensitive emulsion on the motion picture film. This emulsion is called Panchromatic. It is sensitive to all colours. This does not mean that Panchromatic film takes coloured pictures. It merely means that the emulsion registers the gradations of the spectrum monochromatically. That is, in the scale running from white, through the greys, to black. The same emulsion is also used on the faster films available for still cameras. Therefore, make-up for motion pictures and make-up for still portraits are basically the same.

Since the make-up registers on the film in only one scale, it is only logical that the make-up itself be all in one scale. That colour scale is the one which includes light yellow-tan at one end and brown at the other. The foundations are in varying shades of the light colour and the lining colours are the darker shades of brown.

It can be seen that this reduction of the make-up colours to one scale insures against colours of too great contrast appearing in proximity on the face; causing, therefore, a lack of unpleasant contrast in the image recorded on the film.

These photographic make-up colours, which are called "Panchromatic," have been developed to enhance the quality, both in texture and in plasticity, of the photographic image. In still photography, the use of panchromatic make-up obviates retouching on the negative to a great extent. In motion picture photography it is, of course, impossible to retouch the negative. And with the growing popularity of the use of 35 mm. film in miniature still cameras, it is easy to see how proper make-up becomes more and more necessary as the negative size grows smaller, mak-

ing it more difficult, or completely impossible, to retouch.

For best results, panchromatic make-up should be applied as sparingly as possible. One reason for this is that under the close scrutiny of the camera, too much make-up is immediately apparent. Another reason is that as little make-up as possible is more comfortable under the heat from the lights.

The greatest care must be taken in applying make-up for use before the camera. The foundation must be put on carefully, because a shiny highlight results wherever the skin shows through. The eye-shadow must be blended in lightly so that no blotches appear. Such a fault will stand out in close-ups and make eyes look unlike or defective. The lines next the lashes must be put on and then blended so that they leave no harsh edges. No attempt should be made to carry these lines out from the outer corner of the eye as in stage make-up. (Fig. 21.) The upper and lower lines may blend together at the outer corner, but the colour should end an eighth of an inch from the corner.

Rouge, in a juvenile or straight make-up, should be used only on the lips. If it is used on the cheeks, a

sunken effect, as in illness or old age, is the result.

Obvious shadows or highlights should not be used. Although much of photographic make-up is of the corrective type, it should never defeat its purpose by calling attention to itself. A highlight used to correct

Figure 21

a crooked nose should never represent the nose itself; it should only promote the effect of a straight nose. A very small amount of foundation colour, lighter than the foundation used as the base, should be used for highlighting. Shadows can be made with the brown lining colours.

A little cold cream or vaseline blended into the eyeshadow will reflect the light and give a striking effect. Moisten the lips just before the picture is taken. Dis-

colouration below the eye can be remedied by placing some lighter foundation over it.

With the exception of the colours of the paints, photographic make-up is like that used on the stage. The purposes are the same with the exception of the stimulation of projection. The audience in the theatre views a make-up from a distance, but a photographic make-up is usually viewed at close range. For this reason it is always best to think of photographic make-up in terms of close-ups, with the added care in application which this attitude prompts.

There is a growing tendency among the people of the theatre to use panchromatic foundation colours as the base for stage make-up. This practice is made possible by the fact that it is no longer necessary to distort the colour of the face in order to make up for the lack of natural colours in the lighting.

## FORMULAE

**Photographic Straight Female Blond Type**

| | Factor | Stein | Miner |
|---|---|---|---|
| Foundation | 22 | B | AA |
| Moist Rouge | 8 | A | Light |

| | Factor | Stein | Miner |
|---|---|---|---|
| Liner | 21 | 1 | 1 |
| Powder | 22 | B | AA |

**Photographic Straight Male Blond Type**

| | Factor | Stein | Miner |
|---|---|---|---|
| Foundation | 25 | D | CC |
| Moist Rouge | 8 | B | Dark |
| Liner | 22 | 2 | 2 |
| Powder | 25 | D | CC |

**Photographic Straight Female Brunette Type**

| | Factor | Stein | Miner |
|---|---|---|---|
| Foundation | 24 | D | BB |
| Moist Rouge | 8 | B | Medium |
| Liner | 22 | 2 | 2 |
| Powder | 24 | D | BB |

**Photographic Straight Male Brunette Type**

| | Factor | Stein | Miner |
|---|---|---|---|
| Foundation | 28 | F | DD |
| Moist Rouge | 9 | D | Dark |

PHOTOGRAPHIC

| | Factor | Stein | Miner |
|---|---|---|---|
| Liner | 22 | 2 | 2 |
| Powder | 28 | F | DD |

**Photographic Female Character Type**

| | Factor | Stein | Miner |
|---|---|---|---|
| Foundation | 25 | C | BB |
| Moist Rouge | 8 | D | Dark |
| Liner | 22 | 1 | 2 |
| Powder | 25 | C | BB |

**Photographic Male Character Type**

| | Factor | Stein | Miner |
|---|---|---|---|
| Foundation | 27 | D | CC |
| Moist Rouge | 9 | C | Dark |
| Liner | 22 | 1 | 2 |
| Powder | 27 | D | CC |

## *Chapter XIII*

## NATIONALITIES

ANYONE, for comedy effect, can emphasize or overdo certain racial characteristics. It is not with this sort of make-up that we will be concerned. Rather, let us consider the changes that can be brought about by make-up, so that we may successfully give true representations of nationalities other than our own.

### ENGLISH

To make up as an Englishman an ordinary straight make-up will suffice. Of course, there is the red faced "beef-eater" type, and there is the tan complexioned man who has spent years in India. The first may be counterfeited by an application of rouge on the cheek bones, nose-tip, and chin. The second is made-up with sunburn grease-paint to which a little yellow has been added. The face is made slender by highlights and lines that run up and down. A "toothbrush" mous-

tache adds a military touch. Use rouge on the cheeks, and a little with medium blue added will do for the lips. English women look the same as Americans, except that the rouge starts on the cheek bone close to the nose and blends diagonally down toward the point where the jawbone curves just below the ear.

### IRISH

The contrast with the dark hair makes the Irish woman's skin seem particularly white. Therefore, a light foundation colour may be used. The rouge on the cheeks should not be dark, but it should be blended over a slightly larger area than ordinarily. The eye-shadow should be blue. Make-up for an Irishman is the same except that the whole face should appear ruddier. Some highlight blended in on the upper lip will make it appear to be longer.

### SCOTCH

For an elderly Scotchman, since straight make-up is sufficient for juvenile or middle age, the nostril lines should be emphasized and drawn almost vertically,

the upper lip should be highlighted, the nose made narrow, and the lips thinned.

### SCANDINAVIAN

Scandinavians are broad faced and light complexioned. The foundation should be light, and there should be highlights toward the sides on the cheekbones. The rouge should be kept away from the nose and should cover the whole cheek. Due to a rather rigorous existence the character lines set in at an early age.

### FRENCH

The Frenchman has ceased wearing the Van Dyke and exaggerated moustache with which he is usually credited on the musical comedy stage. A straight make-up will suffice for him. It seems that only the elderly taxi-drivers and peasants wear even a moustache now. These are usually of the large, bristly type.

The French woman, who is perhaps the best made-up of any of the women of the world, does not use rouge on the cheeks. A light foundation should be

used, and the eyes should be very much and very well made up with a heavy blue or green shadow and either heavy lines at the edges of the lids or quantities of cosmetic or mascara on the lashes. The lips should have the cupid's bow accentuated with dark moist rouge. After a light powder is applied, the eyebrows should be coloured with dark brown.

### SPANISH

The grease-paint used for a Spanish make-up should be olive in colour. It is permissible to use black lining colour around the eyes. The eyebrows should be painted black. The women do not use much rouge on the cheeks, and they use a light powder. Dark grey, brown, or even black may be used as eye-shadow. A dark rouge is used on the lips. Use no rouge on the cheeks and very little on the lips in making up a man. Apply an olive powder.

### MEXICAN

For a Mexican use the same paints as for a Spaniard, but work in a little reddish brown to darken it.

### GYPSY

For a Gypsy, use a brownish sunburnt grease-paint. Mix a little brown with dark rouge and place it in a crescent shape on the cheek bone. Use the same mixture on the lips. Use black for lining the eyebrows and for colouring the eyebrows, which should be quite heavy.

### ITALIAN

Northern Italians have a fair skin, and a straight make-up will portray one nicely. The Southern Italians have ruddy skins and black hair. Use a dark sunburnt foundation, dark rouge, and black liner. The eyebrows are thick and placed low, where they nearly meet over the nose. The lines on the lids should be thick ones of black. For men, use a sunburnt powder, for women, use an olive one.

### GERMAN

The Germans have fair, round faces and light hair. The foundation should be light for women and

slightly ruddy for men. The rouge is placed far out at the sides. Blue eye-shadow and medium blue or grey liner should be used around the eyes. The eyebrows should be light brown and arched high. The hair, on men, is cut short and gives a block-like appearance to the head. Every effort should be made to widen the face through using highlights.

### RUSSIAN

The Russians have somewhat the same facial contours as the Germans, but the hair is likely to be dark. Highlights on the cheek bones at the sides and on the lower jaw will give the heavy look common to lower class Russians. For Russian women of the exotic type give the skin a light sallow appearance by using an olive foundation and a light powder. Use no rouge on the cheeks, and shadow the eyes with dark blue, black or purple. The shadow must be quite heavy and extend from nearly on the nose at the inside to about a quarter of an inch from the outer corner. The lashes should be covered with black.

### CHINESE

For a Chinese make-up it is better to procure the grease-paint especially prepared for the purpose. Use yellow for highlights and black for lining. The nose should be made flat by a broad line of highlight down the centre and a little on the tops of the nostrils on either side. Shorten the nose by blending a little light brown under the tip. Highlight should be placed high on the cheek bones just below the temples and also on the upper lip. The most difficult part of a Chinese make-up is giving the eye a slanting appearance. One way is to actually draw the outer corner of the eye up with adhesive tape. This is only used if a wig is to be worn. The other method is with the use of black lines. The line on the lower lid starts a quarter of an inch obliquely down from the inner corner of the eye and runs outward until it meets the centre of the lower lash next to which it continues until it leaves on an upward tangent which stops a half inch from the outer corner. The line on the upper lash may start at the inner corner and, after following the lash for half an inch, continue up for a quarter of an inch in a line parallel

to the line at the outer corner of the eye. The eyebrows are blocked out and black ones that start low at the nose and slant upward are painted on. A small point of hair jutting down into the forehead at the centre may be made by painting one there with black mascara or liner. Men should use no rouge on the cheeks and very little dark rouge on the lips. Use a sallow or cream powder. Women use touches of brilliant rouge directly under the eye and next to the nose. The mouth is painted only in the centre. Two peaks are painted on the upper lip, starting a little above the natural boundary. From these the rouge widens until it is an inch across at the line between the lips, then it tapers again on the lower lip to a rounded shape at the bottom. The rouge on the cheeks and lips must be heavy enough to look like paint. Use white powder to get the rice powder effect.

### JAPANESE

Japanese make-up is the same as Chinese except that a slightly lighter foundation colour is used. Also a faint brown shadow should be blended in under the cheek bone.

### EGYPTIAN

The foundation for Egyptian is a yellowish brown. For women, black liner to resemble kohl is used on the eyes. The lines on the upper and lower lashes start at the inner corner and follow the lashes very closely until they reach the outer corner where, instead of meeting, they run an inch out in parallel lines about an eighth of an inch apart. The natural eyebrow is blocked out and a narrow straight one is painted horizontally over the eye, and running out as far as the lines from the lashes. The upper lid is lightly shadowed with black. Apply dark moist rouge to the lips and finish the make-up with a light powder. For men the same foundation is used. The nose is made long and slender by the use of highlight. The cheek bones are highlighted to give width to the face, which is supposed to be round in shape. A powder to match the foundation should be used.

### AMERICAN INDIAN

For American Indians use a reddish brown foundation. Highlight the nose with brownish yellow to

make it seem aquiline. Highlight along the top of the cheek bones and in the centre of the chin. Outline the eyes with black, and bring the lower line clear in to the inner corner, where it should be blended downward a little. The eyebrows should be brought quite close together over the nose. Thin lips are made with dark rouge into which a little dark blue has been mixed. Brown Indian powder completes the make-up.

### NEGRO

For a Negro make-up always use some shade of brown, never black, as the foundation. The nose must be made flat and wide with a highlight of light brown if the foundation is dark, or brownish yellow if the foundation is light. The broad line on the front of the nose should start just below the bridge and continue down to just above the tip. The nostrils should be highlighted on the top, and the openings should be made larger by outlining them with black. The cheek bones may be highlighted slightly. The eyes should be outlined with a narrow line of white. This makes the eye look larger. All lines and shadows or hollows should be done in black. The lips should be

left natural, or be made larger with dark rouge with which some dark blue has been mixed. The effect will be more natural if no powder is used.

For a Negress, the make-up is the same as for a Negro with the exception of the white eye lining. Black should be substituted. Any rouge used, other than the bluish red on the lips, should be quite obviously paint. The powder, if the "painted" look is desired, should be light pink or white.

For Mulattoes the same rules should be followed. The foundation colour should be lighter, and a small amount of dark rouge may be blended on the cheek bones.

If a Negro is to be made up as a white person the face, neck, and ears should be covered first with white grease-paint and then heavily powdered with white. It may be necessary to repeat this, after which the make-up is put on in the usual way using the grease-paint, liners, rouge, and powder indicated for the particular character.

To appear natural on the stage, Negroes should use a little brown grease-paint for the foundation, dark rouge, mixed with a little dark blue for rouge, black

for liner, dark brown or black for eye-shadow, and a light brown powder.

## FORMULAE

### English Male Ruddy Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 7A | 8 | 8 | 6 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 2 | 7 | 7 | 8 |
| Powder | 5 | 10 | 10 | 6 |

### English Male Tan Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 5½ | 28 | 7 | 12 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 2 | 7 | 7 | 8 |
| Powder | 5 | 12 | 12 | 12 |

### English Female Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 2 | 3 | 3 | 2 |
| Moist Rouge | 1 | 3 | 3 | Medium |
| Liner | 5 | 9 | 9 | 3 |
| Powder | 6 | 4 | 3 | 2 |

### Irish Male Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 6A | 4 | 3 | 4 |
| Moist Rouge | 3 | 4 | 4 | Dark |
| Liner | 3 | 7 | 7 | 8 |
| Powder | 7R | 8 | 8 | 4 |

### Irish Female Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 1 | 2 | 2½ | 2 |
| Moist Rouge | 3 | 3 | 3 | Medium |
| Liner | 2 or 15 | 7 or 4 | 7 or 4 | 8 or 5 |
| Powder | 2 | 2 | 3 | 2 |

### Scotch Male Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 5A | 10 | 7 | 12 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 3 | 7 | 7 | 8 |
| Powder | 9 | 9 | 9 | 12 |

### Scotch Female Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 4½ | 6 | 6 | 4 |
| Moist Rouge | 3 | 4 | 4 | Dark |
| Liner | 6 | 7 | 7 | 8 |
| Powder | 7R | 6 | 7 | 4 |

### Scandinavian Male Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 1A | 3 | 3 | 3 |
| Moist Rouge | 3 | 3 | 3 | Medium |
| Liner | 3 | 6 | 6 | 7 |
| Powder | 2 | 3 | 4 | 3 |

### Scandinavian Female Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 1½ | 2 | 2 | 2 |
| Moist Rouge | 2 | 2 | 2 | Light |
| Liner | 3 or 5 | 6 or 9 | 6 or 9 | 7 or 2 |
| Powder | 2 | 3 | 2 | 2 |

### French Male Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 7 | 6 | 6 | 5 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 2 | 7 | 7 | 8 |
| Powder | 8 | 8 | 6 | 5 |

### French Female Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 1½ | 3 | 3 | 2 |
| Moist Rouge | 3 | 4 | 4 | Dark |
| Liner | 2 | 7 | 7 | 8 |
| Powder | 2 | 4 | 6 | 10 |

### Spanish Male Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 7 | 9 | 7 | 12 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 1 | 17 | 17 | 13 |
| Powder | 5 | 12 | 12 | 12 |

**Spanish Female Type**

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 5 | 27 | 5 | 10 |
| Moist Rouge | 3 | 4 | 4 | Dark |
| Liner | 1 | 17 | 17 | 8 |
| Powder | 7R | 5 | 5 | 10 |

**Mexican Male Type**

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 8 | 13 | 7 | 13 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 1 | 17 | 17 | 13 |
| Powder | 16 | 12 | 22 | 13 |

**Mexican Female Type**

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 7 | 28 | 5½ | 12 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 1 | 17 | 17 | 13 |
| Powder | 5 | 12 | 22 | 12 |

### Gypsy Male Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 8 | 14 | 14 | 13 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 1 | 17 | 17 | 13 |
| Powder | 15 | 12 | 24 | 13 |

### Gypsy Female Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 8 | 14 | 14 | 13 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 1 | 17 | 17 | 13 |
| Powder | 5 | 12 | 12 | 13 |

### Italian Male Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 5½ | 13 | 7 | 12 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 1 | 17 | 17 | 13 |
| Powder | 9 | 12 | 10 | 12 |

### Italian Female Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 5A | 12 | 7 | 10 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 1 | 17 | 17 | 13 |
| Powder | 12 | 12 | 8 | 10 |

### German Male Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 2½ | 6 | 6 | 4 |
| Moist Rouge | 3 | 3 | 3 | Medium |
| Liner | 3 | 6 | 6 | 7 |
| Powder | 4 | 8 | 7 | 4 |

### German Female Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 1½ | 3 | 2½ | 2 |
| Moist Rouge | 2 | 2 | 2 | Light |
| Liner | 3 or 5 | 6 or 9 | 6 or 9 | 7 or 2 |
| Powder | 2 | 2 | 3 | 2 |

### Russian Male Peasant Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 5A | 9 | 7 | 12 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 2 | 7 | 7 | 8 |
| Powder | 10B | 8 | 6 | 12 |

### Russian Female Exotic Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 1 | 1 | 1½ | 2 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 1 | 17 | 17 | 13 |
| Powder | 2 | 2 | 2 | 2 |

### Chinese Male Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 12 | 16 | 12 | 14 |
| Moist Rouge | 5 | 4 | 4 | Dark |
| Liner | 1 | 17 | 17 | 13 |
| Powder | 15 | 14 | 14 | 14 |

### Chinese Female Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 4½ | 27 | 5 | 14 |
| Moist Rouge | 2 | 3 | 3 | Medium |
| Liner | 1 | 17 | 17 | 13 |
| Powder | 7R | 7 | 7 | 14 |

### Japanese Male Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 12 | 26 | 12 | 14 |
| Moist Rouge | 3 | 4 | 4 | Dark |
| Liner | 1 | 17 | 17 | 13 |
| Powder | 12 | 14 | 14 | 14 |

### Japanese Female Geisha Type

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 1 | 1 | 1 | 1 |
| Moist Rouge | 1 | 2 | 2 | Light |
| Liner | 1 | 17 | 17 | 13 |
| Powder | 1 | 1 | 1 | 1 |

**Egyptian Male Type**

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 9 | 20 | 10 | 15 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 1 | 17 | 17 | 13 |
| Powder | 15 | 5 | 24 | 15 |

**Egyptian Female Type**

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 9 | 20 | 10 | 15 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 1 | 17 | 17 | 13 |
| Powder | 8 | 8 | 20 | 15 |

**American Indian Type**

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 10 | 17 | 9 | 7 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 1 | 17 | 17 | 13 |
| Powder | 18 | 15 | 15 | 7 |

**Negro**

| | Factor | Stein | | Miner |
|---|---|---|---|---|
| Foundation | 16 | 19 | 16 | 16 |
| Moist Rouge | 4 | 4 | 4 | Dark |
| Liner | 1 | 17 | 17 | 13 |
| Powder | 20 | 13 | 13 | 16 |

*Appendix*

## MANUFACTURERS' NAMES AND ADDRESSES, WITH THE NUMBERS AND NAMES OF THEIR PRODUCTS

### MAX FACTOR & COMPANY

1666 North Highland Ave.

Hollywood, California

**Grease-Paint (Tube type)**

| No. | Colour | No. | Colour |
|---|---|---|---|
| 1 | Very Light Pink | 4½ | Cream |
| 1A | Light Juvenile | 5 | Yellow |
| 1½ | Light Pink | 5A | Olive |
| 2 | Pink | 5½ | Orange |
| 2A | Juvenile | 6 | Sallow |
| 2½ | Flesh | 6A | Tan |
| 3 | Flesh, Juvenile | 7 | Spanish |
| 3½ | Sunburn | 7A | Dark Sunburn |
| 4 | Light Cream | 8 | Mexican |
| 4A | Special Cream | 8A | East Indian |

| No. | Colour | No. | Colour |
|---|---|---|---|
| 9 | Arab or Hindu | 15 | White |
| 10 | Indian | 16 | Light Negro |
| 11 | Mulatto | 17 | Negro |
| 12 | Mikado | 18 | Red |
| 14 | Lavender | | |

21 to 31 incl. Panchromatic Foundation varying gradually from faint tan to warm brown.

**Powder**

| No. | Colour | No. | Colour |
|---|---|---|---|
| 1 | White | 11 | Light Cream |
| 2 | Light Pink | 12 | Cream |
| 3 | Pink | 14 | Lavender |
| 4 | Ruddy | 15 | Medium Brown |
| 5 | Healthy Tan | 16 | Spanish |
| 6 | Naturelle | 17 | Special Light Cream |
| 7R | Rachelle | 18 | Indian |
| 8 | Outdoor, Neutral | 19 | Hindu |
| 9 | Sunburn | 20 | Othello |
| 10B | Flesh | | |

21 to 31 incl. Panchromatic Face Powder to correspond with Panchromatic Foundation Scale.

## Lining Colour

| No. | Colour | No. | Colour |
|---|---|---|---|
| 1 | Black | 11 | Yellow |
| 2 | Dark Brown | 12 | White |
| 3 | Light Brown | 13 | Purple-Bronze |
| 4 | Dark Blue | 14 | Bronze |
| 5 | Light Blue | 15 | Grey |
| 6 | Blue-Grey | 16 | Medium Blue |
| 7 | Blue-Green | 17 | Special Blue |
| 8 | Lavender-Purple | 21 | Panchromatic Scale |
| 9 | Maroon-Crimson | 22 | " " |
| 10 | Green | | |

STEIN COSMETIC COMPANY

430 Broome St.

New York City

**Grease-Paint (Stick type)**

| No. | Colour | No. | Colour |
|---|---|---|---|
| 1 | Pink | 14 | Gypsy |
| 2 | Pale Juvenile | 15 | Othello |
| 3 | Juvenile | 16 | Chinese |
| 4 | Juvenile Flesh | 17 | American Indian |
| 5 | Deeper Flesh | 18 | Carmine |
| 5L | Ivory Yellow | 19 | Negro |
| 6 | Robust | 20 | East Indian |
| 7 | Light Sunburnt | 21 | Vermilion |
| 8 | Dark Sunburnt | 22 | White |
| 9 | Cream | 23 | Yellow |
| 10 | Middle Age | 24 | Brown |
| 11 | Sallow Old Man | 25 | Black |
| 12 | Robust Old Man | 26 | Japanese |
| 13 | Olive | 27 | Cinema Yellow |
| 13L | Red Brown | 28 | Cinema Orange |

## Soft Paint (Grease-paint, tube type)

| No. | Colour | No. | Colour |
|---|---|---|---|
| 1 | Yellowish Pink | 9 | Indian Brown |
| 1½ | Light Pink | 10 | Hindu Brown |
| 2 | Pink | 11 | Mulatto Brown |
| 2½ | Deeper Pink | 12 | Mikado Yellow |
| 3 | Flesh | 13 | Purple Sallow |
| 3½ | Deeper Flesh | 14 | Gypsy Olive |
| 4 | Cream | 15 | White |
| 5 | Ivory Yellow | 16 | Negro Brown |
| 5½ | Orange | 17 | Black |
| 6 | Tan | 18 | Carmine |
| 7 | Olive | 19 | Light Negro |
| 8 | Light Red Brown | | |

A, B, C, D, E, F, G Panchromatic Scale ranging in color from a light tan to a deep brown.

## Powder

| No. | Colour | No. | Colour |
|---|---|---|---|
| 1 | White | 5 | Brunette |
| 2 | Light Pink | 6 | Rachel |
| 3 | Pink | 7 | Cream |
| 4 | Flesh | 8 | Tan |

| No. | Colour | No. | Colour |
|---|---|---|---|
| 9 | Sallow Old Age | 17 | Lavender |
| 10 | Sunburnt | 18 | Natural |
| 11 | Healthy Old Age | 19 | Blondette |
| 12 | Olive | 20 | Outdoor |
| 13 | Othello | 21 | Deep Sunburnt |
| 14 | Mongolian | 22 | Spanish Olive |
| 15 | Indian | 23 | Ruddy |
| 16 | Peach | 24 | Light Brown |

**Lining Colours (Stick and soft types)**

| No. | Colour | No. | Colour |
|---|---|---|---|
| 1 | Cinema | 12 | Crimson |
| 2 | Cinema | 13 | Purple-Bronze |
| 3 | Grey | 14 | Bronze |
| 4 | Medium Grey | 15 | White |
| 5 | Blue-Grey | 16 | Yellow |
| 6 | Light Brown | 17 | Black |
| 7 | Dark Brown | 18 | Carmine |
| 8 | Light Blue | 19 | Green |
| 9 | Medium Blue | 20 | Blue-Green |
| 10 | Dark Blue | 21 | Purple |
| 11 | Special Blue | | |

MINER'S, INC.

12 East 12th St.

New York City

**Grease-Paint (Tube type)**

| No. | Colour | No. | Colour |
|---|---|---|---|
| 1 | White | 12 | Olive |
| 2 | Flesh | 13 | Suntan |
| 3 | Peach | 14 | Oriental |
| 4 | Light Juvenile | 15 | Hawaiian (Hindu) |
| 5 | Dark Juvenile | 16 | Mulatto (Negro) |
| 6 | Sunburn (Ruddy) | 17 | Black |
| 7 | Indian | 18 | Talkie Tan A |
| 8 | Carmine | 19 | Talkie Tan B |
| 9 | Cream | 20 | Talkie Tan C |
| 10 | Rachel | 21 | Talkie Tan D |
| 11 | Sallow | | |

THESP (Greaseless Foundation colours in tubes)

Refer to Grease-Paint numbers for all shades.

## Powder

Refer to Grease-Paint numbers for all shades.

## Lining Colour

| No. | Colour | No. | Colour |
|---|---|---|---|
| 1 | White | 8 | Dark Brown |
| 2 | Light Blue | 9 | Green |
| 3 | Dark Blue | 10 | Lavender |
| 4 | Blue-Green | 11 | Carmine |
| 5 | Blue-Grey | 12 | Crimson |
| 6 | Grey | 13 | Black |
| 7 | Light Brown | | |

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